

# **JUNEAU STUDENT SYMPHONIES**

## **WITH THE ANCHORAGE YOUTH SYMPHONY**

**SPRING CONCERT**  
**FLOYD DRYDEN**  
**APRIL 15, 2006**  
**7:30 PM**



Generously supported by the City and Borough of Juneau, Juneau Arts and Humanities Council, Juneau Symphony, VECO, Susan Burke, Atty.

# SPRING CONCERT

Welcome to our final Juneau concert of a very busy season. Our first concerts in November were followed by our debut as the King Island Christmas orchestra, then by our February "Concert of Surprises" and the present, graced by the visit of the Anchorage Youth Symphony. You are in for a real musical treat!

## Student Sinfonia

### DANCE OF THE TUMBLERS

N. Rimsky-Korsakov (1844-1908)  
arranged by S Dackow

Conventional wisdom dictates that a music student should study something practical like accounting so that s/he has something to fall back on when his or her musical career falls apart. Rimsky-Korsakov's life took the opposite course, falling back into music at the age of 27 from a career as a naval officer. This piece was last played by this orchestra almost five years ago at the very first Juneau Student Symphony concert. It from Rimsky-Korsakov's Opera *The Snow Maiden* based on folk and fairy tales. The reprise of this music connects us with our past and marks how far we have come.

### LITTLE SUITE

A. Frackenpohl (1924-)

1. March
2. Minuet
3. Jig

Imagine a school district with its own resident composer! Through a Ford Foundation grant, the Hempstead, N.Y. public schools were fortunate enough to have such an opportunity during their 1959-60 school year. Frackenpohl produced many works for student orchestra and band including this suite.

### SYMPHONIC SUITE

J. Brahms (1833-1897)

1. Symphony No. 4, Third Movement (*Allegro giocoso*)

arranged by R. Meyer

## Student Symphony

2. Symphony No. 1, 4th Movement (*Piú andante, Allegro con brio*)

arranged by V. Leidig

Same composer, different symphonies, different orchestras. These two works are presented back-to-back to give the audience, in one neat package, two courses of luscious Brahmsian melody and invention on one performance plate. Brahms was extremely careful in the composition of his symphonies. In Beethoven's long shadow he labored for 21 years on his first symphony. He was so unsure of himself that he premiered the work in Karlsruhe, outside the scrutiny of Europe's main musical centers. The success of his first symphony brought out the second in a year and the third a relatively rapid six years after the second. The melodies of these two selections are so ubiquitous in the musical world that if you have not heard them already, you are bound to hear them again soon.

### OUTDOOR OVERTURE

A. Copland (1900-1986)

Aaron Copland wrote this work for the 1938 mid-winter concert given by the school orchestra of the High School of Music and Art in New York City. In commissioning the work, the head of the school's music department, Alexander Richter, wrote: "I think it should be an overture or rhapsody, rather optimistic in tone, which would have a definite appeal to the adolescent youth of this country." Upon hearing the composer play the piano sketch, Richter pointed out that it had an open-air quality, thus the title: *Outdoor Overture*.

### RUSSIAN EASTER

N. Rimsky-Korsakov (1844-1908)

From the composer's autobiography: "The legendary and heathen side of the holiday, this

transition from the gloomy and mysterious evening of the Passion Saturday to the unbridled pagan-religious merry-making of the morn of Easter Sunday, is what I was eager to reproduce in my overture." Melodic material for the introduction comes from chants of the Russian Orthodox church. These melodies are chaste and solemn, contemplating the tomb of Christ. There is an indication of the joy to come in the violin, cello and flute solos. The *Allegro agitato* is a full-on heathen celebration of the fertility of spring.

- INTERMISSION -

## Anchorage Youth Symphony

### OVERTURE TO *CANDIDE*

L. Bernstein (1818-1990)

One of the leading musicians in American history, Leonard Bernstein was the first native born American to be named conductor of a major American symphony orchestra. *Candide* is a stage work based on Voltaire's novel of the the same name. As a stage work it is no rival to *West Side Story*; it was unsuccessful at its premier and was soon withdrawn, mostly because its tone is mock-operatic while being ironically detached in feeling. Whatever the fate of the show, the brilliance and verve of the overture became established in the repertoire. Bernstein's flair for writing memorable yet quirky tunes is most prominent here - for instance a tune heard first in the the violas is in the untraditional meter of seven. Rhythmic zest and brilliant orchestration are the hallmarks of this brief, jazzy and infectious score.

### SUITE PROVENÇAL, Op. 152b (1936)

D. Milhaud (1892-1974)

1. *Animeé*
2. *Lent*
3. *Vif*

Provençal, that sunny region on the southern coast of France, was the birthplace of Darius Milhaud as well as the inspiration of the Suite Provençal. The area is famous for its perfume production, beaches and tourism. Milhaud based the Suite on folk songs from the region. The Suite was drawn from incidental music that was written for a play by Valmy Baisse.

Milhaud was one of the most prolific of all composers - his composing outpaced his performances. Works are still being prepared for performance and publication over three decades after his death. He was famous for composing works in every form and worked with amazing speed.

### OVERTURE TO *DER FREISCHÜTZ*

C. M. von Weber (1786-1826)

Carl Maria von Weber was an early Romantic composer whose interests lay in the depiction of nationalistic themes, folklore, fantasy and Gothic horror. His best known stage work is *Der Freischütz* (The 'Free Shooter") first produced in 1820. The shooter in the title is 'free' in that he makes a pact with an agent of the devil to obtain seven "free" bullets, six of which will hit the hunter's mark. For the seventh bullet the devil choose the target, which is the love interest in the opera. Through a series of deceits and tricks, the devil is forced to use the bullet to shoot his henchman, and the opera ends joyously. One hears at the beginning a musical depiction of a dark wood, and even the forging of the free bullets (count seven pizzicatti in the bass!). The conflict with the devil is depicted in the central section of the work, and after some expectant silences, a glorious ending depicts the joyous celebration at the end of the opera.

### SYMPHONY NO. 2

A. Borodin (1833-1887)

1. *Allegro*
3. *Andante*
4. *Finale: Allegro*

Russia at the end of the 19th century was just finding its musical voice based on its own language and folklore. There were few professional organizations, educational institutions or composers at

the beginning of this process. Indeed, some of the most famous composers of this era in Russia had other jobs: for instance, Mussorgsky was a government bureaucrat and Rimsky-Korsakov was a Naval officer. The most successful of these amateurs was Alexander Borodin, who was a world famous chemistry professor (he invented the nitrometer) and distinguished physician who helped to found the School of Medicine for Women in St. Petersburg. Indeed, when the Soviet government finally got around to erecting a monument to Borodin, it was not to honor his contributions to music but rather those that he made to science and medicine.

"No musician has ever claimed immortality with so slender an offering," Sir Henry Hadow declared nearly a century ago of Alexander Borodin. His purely orchestral catalogue comprises just four works, or rather three and a half: two symphonies, an uncompleted third one, and the "musical picture" *In Central Asia*. He dubbed himself a "Sunday" composer, and found time only to compose on vacations or while he was sick. Because of this his friends did not wish him well, but ill health so that he could concentrate on his composition. His most famous work is the Symphony heard tonight: composed over eight years. The final push for finishing this composition was a severe leg inflammation he sustained, which gave him the time to compose.

## **COMBINED STUDENT SYMPHONY AND SINFONIA WITH THE ANCHORAGE YOUTH SYMPHONY**

### **GREAT GATE OF KIEV from *Pictures at an Exhibition* M. Mussorgsky (1839-81) orchestrated by D. Stone**

Mussorgsky's friend, Alexanrovich Hartmann, died suddenly in 1873. In order to deal with their grief, the artist's friends put together a memorial exhibition of some 400 of his paintings, designs, sketches, and architectural drawings. In reaction to this exhibition and in order to process his own grief, Mussorgsky wrote *Pictures at an Exhibition*, musical interpretations of eleven of Hartmann's paintings. He wrote them for piano in a concentrated 20 days. Thought to be virtually unplayable, the piano score languished for decades until Ravel orchestrated the work. This, the final picture, has been orchestrated for student orchestra by David Stone. It depicts the drawing that Hartmann had submitted in a design contest for a ceremonial gate that was never built.

### **Rick Trostel, Juneau Student Symphonies Conductor**

Rick's music education has been from the inside out starting with voice as a young child, then piano, then trumpet. He now studies the biggest and most wonderful of all instruments, the true "king of instruments": the orchestra. His conducting teachers include William LaRue Jones, founder of the Greater Twin Cities Youth Symphonies, now director of orchestral studies at the University of Iowa; Marvin Rabin, director emeritus of the Madison Youth Symphony; and David E. Becker, director of orchestral studies at the University of Wisconsin. Besides directing the Juneau Student Symphonies, Rick performs with the Juneau Symphony, CrossSound, Thunder Mountain Big Band, and the Bach Society. Once a year, he produces his own solo trumpet recitals. He teaches piano and brass at Thrush Hill Music, a nonprofit, cooperative music studio which he also administers. He also teaches music for the Montessori elementary program at Glacier Valley Elementary School and teaches skiing at Eaglecrest.

### **Juneau Student Symphonies**

The Juneau Student Symphonies are full community orchestras for students of all ages (Our youngest are 8 and oldest are adults.) who have basic music reading skills on their woodwind, brass, percussion or string instruments. These are performance based orchestras whose main aim is to play beautiful orchestral music for audiences in Juneau and Southeast Alaska.

The orchestras rehearse as a group on Monday nights and practice individually during the week. After ten rehearsals, they are ready to present their concerts. The Student Symphonies perform four concerts over the year in August, November, February, and April.

The more advanced orchestra, the "Student Symphony", plays shorter, less demanding professional music as well as arrangements (simplifications, reorchestrations and abridgments) of more complicated literature. The "Student Sinfonia," the less advanced orchestra, plays arrangements and student works that are appropriate for less experienced musicians who know the basics of playing and music reading. They are both part of the rich musical culture that we enjoy in our capital city.

We are generously supported by the City and Borough of Juneau, the Juneau Symphony, VECO, the Juneau Arts and Humanities Council, Susan Burke, Atty., members of the Student Symphonies and our dedicated audience. Thank you very much.

## Linn Weeda, Anchorage Youth Symphony Conductor

Born and raised in Alaska, Linn Weeda received his Master's degree at Boston University. While at B.U., he studied trumpet with Armando Ghitalla and Roger Voisin, won the concerto competition and was student of the year. Further studies after his Master's were with Julio Tancredi in trumpet, Larry Scripp in solfège, Charles Bruck in conducting at the Pierre Monteux School for Advanced Conductors, and with Gunther Schuller in conducting at the Schweitzer Institute. He has also studied with the principal trumpeters of the Atlanta, London, Los Angeles, and Rotterdam Orchestras.

As a conductor, Linn has led orchestras on tour to a variety of locations in the United States as well as Australia, New Zealand, and Germany. He has been music director of the Fairbanks Youth Symphony and the Tupelo (Mississippi) Community Orchestra (which he founded). He was active in New England as a conductor of a variety of ensembles, and was staff conductor of the Greater Boston Youth Symphony. He has guest conducted a variety of orchestras, including the Fairbanks (Alaska) and Anchorage Symphonies. He has worked with the Anchorage Festival of Music, most recently as conductor of a concert of baroque music. His work as a conductor in the theater includes performances of the Lloyd-Webber musicals "Jesus Christ Superstar" and "Evita." He most recently regularly conducted the Anchorage Symphony Orchestra in the Annual Halloween concert and Young People's Concerts.

## Anchorage Youth Symphony

The Anchorage Youth Symphony is composed of high school age students in the community in and around Anchorage, Alaska. Membership in the group is by annual audition. There are about 85 members in the orchestra. We are organized as a non-profit organization led by a Board of Directors. Staff includes the Music Director/Conductor and General Manager.

We plan three large symphonic concerts per year in the Alaska Center for the Performing Arts (ACPA). Annually, we also form a Chamber Orchestra of approximately 40 of our Anchorage students for smaller venues. In addition, we are planning a cultural exchange with rural Alaskan students.

## ANNOUNCEMENTS

- **Folders.** Please help the musicians remember to return all folders with all music to the podium after our concert. Symphony musicians will be polled and our favorite four will make up the repertoire for the tour.
- **Tour 2006.** Dates for the Student Symphony's annual tour are set for June 9, 10, 11. We will choose pieces from our whole year's repertoire and refresh them with rehearsals on evenings the week before. We plan to join the Sitka Youth Symphony in Sitka as well as playing a concert in Gustavus or Hoonah. Please mark your calendars and let Rick know if you can and will travel with us.
- **Chairs.** Thanks in advance to those who will help put away chairs, stands and percussion.
- **Summer Pops Concert:** Rehearsals for the 2006 Summer Pops Concerts are tentatively scheduled for August 7-17 with concerts at Marine Park and the State Office Building on August 18.
- **Musical Friends.** If you, or somebody you know, would like to make music with us, please contact Rick at 586-1915 or thrushhill@ak.net.
- **Thank you Juneau Symphony Board** for the reception. You help us celebrate our fine music and musicians. Also, thank you for your help in getting out the word for this concert. Good job!

## **Juneau Student Sinfonia**

**Flute:** Teslin Benedict, William Carter, Chavi Jones, Rachel Everett  
**Clarinet:** Cole Paramore, Rebecca Hedberg  
**French horn:** Gregory Chimelir (on alto sax), Summer Christiansen (on alto sax), Malin Murray (on alto sax)  
**Trumpet:** Ethan Kramp, Phillip Murray, Liz Neyman  
**Percussion:** Kurt Wade  
**Violin:** Rhys Coffee, Rachel Donohoe, Thomas Eggers, Alicia Larsen, Gabrielle Larson, Robert Newman, Zori Oberle, Samin Peirovi, Denali Wentz  
**Viola:** Nico Glocke  
**Cello:** Jacob Campos, Tyrel Kramp  
**Bass:** Hezekiah Bodine, Christine Schmale

## **Juneau Student Symphony**

**Piccolo:** Lisa Ray  
**Flute:** Nathan Caldwell, Kathryn Rabung, Lisa Ray  
**Oboe:** Mark Bautista  
**Clarinet:** Sierra Gadaire, Kimberlynn Wicks  
**Bassoon:** Julie Bednarski, Paul Gardinier (on bass clarinet)  
**French horn:** Mary Ellen Arvold, George Koenig, Joe Patz (alto sax), Russel Strandtman  
**Trumpet:** Cedar Malick, Bill Ruddy  
**Trombone:** Bruce Simonson, Kyle Savviko  
**Tuba:** Steven Young  
**Percussion:** TJ Hovest  
**Violin:** Jamie Bremner, Alek Carson, Leticia Iniguez, Bob King, John Laskey, Gerry López, Katy Schmitt, Anna Sutton, Molly Trostel, Sue Wastell, Robin Woodby  
**Viola:** Sydney Akagi, Malcom Barril, Rachelle LaRue, Keri Williamson  
**Cello:** Mike Fishel, Brandon Wigfield  
**Bass:** Hezekiah Bodine, Joe Funk

## **Anchorage Youth Symphony**

**Piccolo:** Jasmine Brown  
**Flute:** Sara Bollub, Jasmine Brown  
**Oboe:** Margo Archey, Elisa Dieckgraeff, Meredith Woodard  
**English Horn:** Margo Archey  
**Clarinet:** Karl Beheim, Alicia Budahl, Chi-Hyun Kim, Elyse Shellenbaum  
**Bassoon:** Laura Brudzinski, Quinn Langdon, John Patras  
**French Horn:** Meghan Bill, Christina Knapp, Melissa Lee, Katie Munter  
**Trumpet:** Mitchell Martineau, Kelsey Ulrich  
**Trombone:** Aric Kleppin  
**Tuba:** Constance Golding  
**Percussion:** Marshall Carter, Mary Krauszer  
**Harp:** Aubrey Kraft  
**Violin I:** Elizabeth Dickenson (co-concert master), Whitney Yang (co-concert master), Christopher Scherer (co-assistant concertmaster), Nate Berry, Matt Crimp, James Crimp, Annie Livingston, Daniel Smith, Alice Wong, Emily Yen  
**Violin II:** Dylan Baker, Elizabeth Conway, J. C. McKim, Caitlin Patterson, Robert Suenram, Jamie Waldock, Jessica Wetherell  
**Viola:** Chia-yu Chiang, Brita Johnson, Molly Larsen, Anson Moxness, Mathew Park, Robert Taylor  
**Cello:** Kamueku Kakizaki, Elizabeth Knapp, Jamnah Morton, Krystal Pickering, Jari Piper, Jasmine Saxby  
**Bass:** Janie Cowan, Haley Ford, Sam Guzauskas